THE BOTTLE SHIPWRIGHT

1996-3

JOURNAL OF THE SHIPS-IN-BOTTLES
ASSOCIATION OF AMERICA INC.

The Bottle Shipwright

THE BOTTLE SHIPWRIGHT is the journal of the Ships-in- Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships in bottles.

MEMBERSHIP in the Association is open to any person, regardless of ability as a ship-in-bottle builder. For a membership application, please write to the Membership Chairman - DON HUBBARD, P.O. Box 180550, Coronado, CA. 92178 U.S.A. ANNUAL DUES ARE $18.00 per year, for both North American and Overseas members, except for Overseas members wishing to receive The Bottle Shipwright, via first Class Mail. The dues for those members are $28.00 per year. Dues should be sent to DON HUBBARD at the above address.

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ARTICLES & PHOTOGRAPHS for publication in THE BOTTLE SHIPWRIGHT should be sent to the Editor at 5075 FREEPORT DRIVE, SPRING HILL, FLORIDA 34606 U.S.A. Material which should be returned to the sender should be clearly indicated. Every effort will be made to safeguard such material, but the Association cannot be held responsible for loss or damage. The Editor may be required to modify articles or submissions within the context of the original to fit the format and page length of the publication. **WRITTEN AND SIGNED PERMISSION MUST ACCOMPANY ANY MATERIALS SUBMITTED. Articles taken from another publication will not be used without express written permission, from that publication.** A copy of the permission slip to be used appears in each issue of THE BOTTLE SHIPWRIGHT. Anyone submitting materials for publication in The Bottle Shipwright, may make as many photo copies as needed, or obtain additional copies, by sending a S.A.S.E. to the Editor at the address above.

DEADLINE for submission is the second month of each quarter.

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HATS & T-SHIRTS are available in white only. The baseball caps with emblems are $6.00 each. White T-Shirts with the emblem come in small, Medium, Large for $15.00 each. Extra large add $3.00, Extra/Extra Large add $5.00 each. Please send Check or Money Order Only PAYABLE TO: Raymond Handwerker at 5075 Freeport Drive, Spring Hill, Florida 34606 U.S.A. Overseas members add $2.00 for shipping.

There are a very limited number of 10th Anniversary full color back issues available from Saul Bobroff, at a cost of $10.00 each. First come first served. Overseas members add $2.00 for shipping/handling.

George Pinter has a few original unfolded/stapled copies of the 10th Anniversary cover-suitable for framing-available, at the cost of $25.00 per each which includes shipping/handling. Write to George at 5 Marjorie Dr., Halifax, MA 02338

The Bottle Shipwright

Volume 14. Number 3.

ON THE COVER : The " REAL CARLOS " by Juan Rodrigues Del Barrio

Regular Features
FROM THE PRESIDENT
FROM THE EDITOR
FROM THE MEMBERS
BOOK REVIEWS

BACK COVER : Juan works on The "REAL CARLOS"

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...ATTENTION ON DECK! THIS IS THE CAPTAIN!!

Did another " Bottleship Dog and Pony Show" recently and had an inquiry if I could stand up two fallen members of a Scottish bag-pipe band in a bottle. I'd like to have seen the thing but the person never got back to me to arrange it. Don't know if it would be wise to get into something like that.

The rest of the Presidents message is on the following page.

THAT IS ALL!

HIT THE BOTTLE Jack

...ATTENTION ON DECK ! THIS IS THE CAPTAIN !!

" **PUT IN** is what we all do best when it comes to slipping that latest beautiful model into a favorite bottle. Our Association is like that favorite bottle, it is no good unless there's something in it. This is where **PUT IN** is scrambled into **IN PUT** and this is what we must have from members, old and new, if our Association and THE BOTTLE SHIPWRIGHT are to flourish".

I wrote the above in issue No. 2, 1983 of THE BOTTLE SHIPWRIGHT as part of my first Presidents page comments and it is as true today as it was then.

It is disheartening to see two features of our journal " sinking " for lack of interest. Frank Skurka in his ALL HANDS feature was attempting to have members get to know one another. and response to his efforts were practically nil. How hard could it be to mail back a simple request for a bit of information and a photograph about one's self ??. Bill Westervelt, one of our true craftsmen , cried out for your ideas and methods that, when published, just might help another builder do a better job, or at least maintain his interest in our art form. How hard could it be to send along something to help Bill with his feature ??.

Going back to the first issue, No. 1, 1979 of the COMPASS CARD the Journal of Bateaux En Bouteilles, the bottleship Association in France from which our Association is derived and leafing through subsiquent issues, I came across, many time, pleas from the Association to members to participate by sending material to be published, and so , I make the plea once more to our present day members for **IN PUT.** Help make THE BOTTLE SHIPWRIGHT truly **YOUR** magazine. As our editor Ray Handwerker says when welcoming the new members aboard, " I Can't print what you don't send".

As I was prowling through back issues of our Journal I came across many ideas, suggestions and drawings that had been published, that might be of help to our members, particularly the new ones, so at Don Hubbard's suggestion I will be submitting with each future issue something called, " The BEST OF THE BOTTLE SHIPWRIGHT ".

I cannot close without expressing my disappointment concerning the cancellation of the Baton Rouge Conference. There was just not enough interest displayed. Ray Handwerker and John Frazier worked hard on the preliminaries and I thank them for their hard work and dedication.

HIT THE BOTTLE Jack

We now have a COMPLETE index of all past Bottle Shipwright's thanks to the untiring efforts of Saul Bobroff. Don Hubbard has agreed to reprint them and have them three hole punched so they will fit in a loose leaf note book. This will make it easier for future additions to be added. If you are interested in obtaining the index send a check or money order for $3.50 to Don Hubbard, P.O.Box 180550, Coronado, Ca. 92178 to cover the cost of mailing. Overseas members sent $4.50.

Send Material for the Editor to ----- **Ray Handwerker**
5075 Freeport Drive, Spring Hill, FL., 34606

In the last issue (96-2) on page 17,I sent a message asking for imput. To the few of you that responded I extend my Thanks and gratitude . Were it not for you and your imput this issue would be four pages shorter. Both John Frazier and I regret having to cancel the Baton Rouge Conference , especially after driving 1500 miles round trip and laying out almost $300. between us to set it up. And no we did not expect to get it back, except in satisfaction at having run a successful conference . We both regret not having taken the wives along so they could have seen the USS KIDD and tasted the cajun food . John and I worked hard to make the cost per member attending the lowest ever. Will there be another conference in the future ? . Not unless there is a dramatic change in the attitude of YOU members. I sent out 287 conference forms. 26 answered yes, 20 had the courtesy to reply with a no. the rest ?. And that gentlemen is only the tip of the iceberg. If any of you can come up with a valid reason that Don Hubbard should have to send out second and third dues notices, or why I should have to spend association limited funds to re-mail copies of the Bottle Shipwright when you did not notify us of an address change, then please let us know, otherwise we will take corrective action,and stop those time and money wasting practices. I have been asked " well how am I supposed to know?" My answer -simple-look at the envelope the bottle shipwright comes in .

Once again , I'am only one of the unpaid volunteers that make up The Ships-in-Bottles Association of America . And I cannot publish what YOU don't send.

Now- lets refill those bottles.

WELCOME ABOARD NEW MEMBERS.

Dr. Richard D. Costlow , 2080 Parkview Dr. Lansdale, Pa. 19446-5023.
Dominic P. DeAngelis , 5 North Hoffman La. Hauppauge, N.Y. 11788.
Timothy Dale Emala , 26260 Stollman, Inkster, Mi. 48141.
Andreas Lier , Sonnenstrasse 44, 82380 Peissenberg, Gremany.
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Larry Thomas , 2507 South Suprema , Springfield , Mo. 65807.
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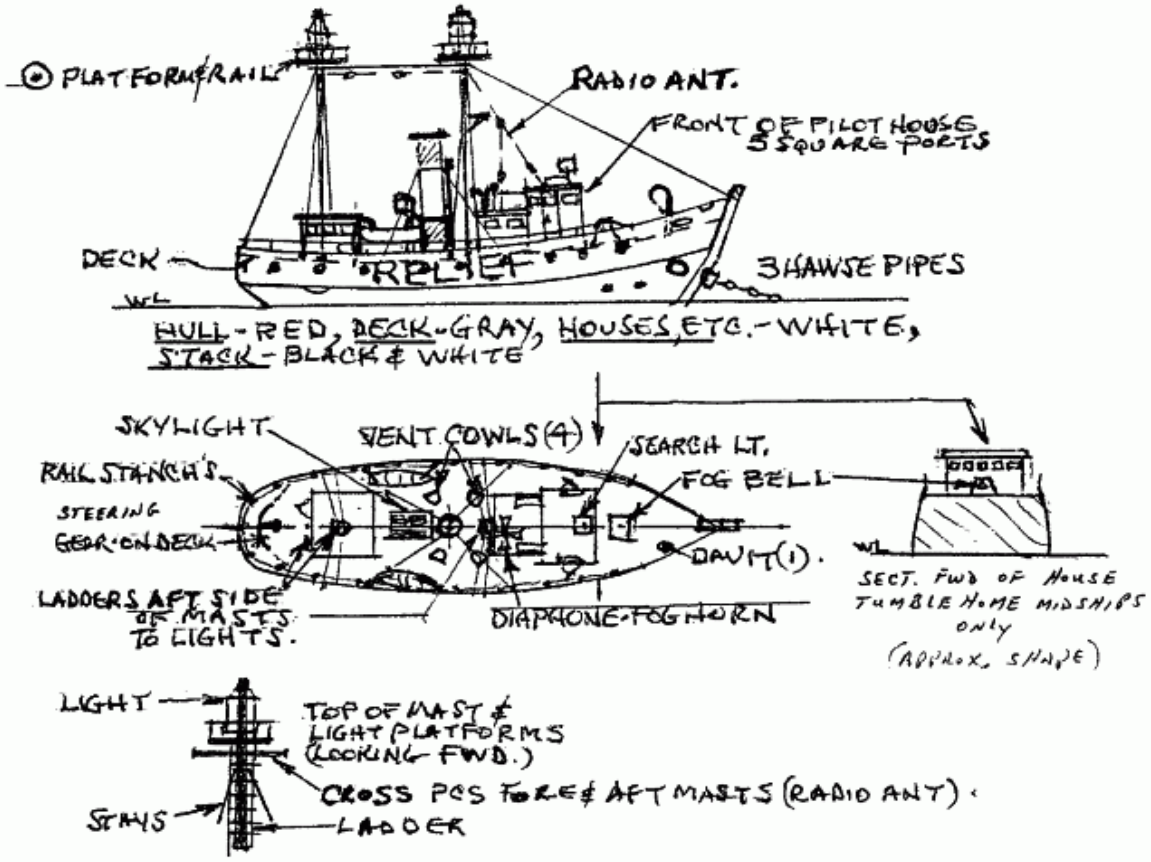
John Raso , 145 Medinah Dr. Blue Bell , Pa. 19422-3213.
Burton D. Reckles, 34 Ambleside Crescent, Sugarland, Tx. 77479-2507.
Kevin T. Seufert, 1409 Chestnut La. Vista, Ca. 92084.
Walter W. Tukkanen, Box 254, Koza, Okinawa, Japan. 904.

If I missed anyone , My apologies, and drop me a line for a correction in the next issue.

RELIEF
COLUMBIA RIVER LIGHT SHIP.



Relief, was on Columbia River Station, when the Japanese Submarine I-25 passed close by on its way to shell Fort Stevens the night of June 2, 1942. Not detected by the Submarine because only a small anchor light was burning.

Columbia River Lightship-
Location-46 11' N., 124 11'W- 5.3 miles SW off jetty.
Ship w/red hull, 67' above water, white 13000 cp. light.
Seen-14 miles, Horn and Radio Beacon.
Ref: Light list , 1934, U.S. Dept of Commerce, Lighthouse service.
Data Then in Effect.

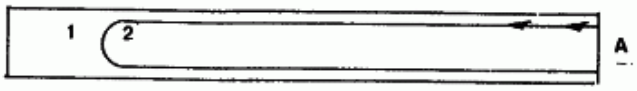
Thanks to Robert F. Frederick of Seattle Washington for the above plans.

HOLLAND

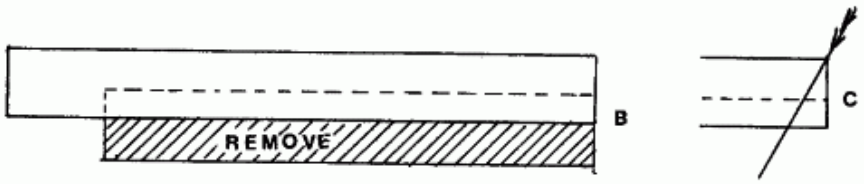
HOW TO MAKE A SHIPS'S HULL. (Bob de Jongste, Netherlands.)

Dear Brethren and Sisters of the SIB-cult.

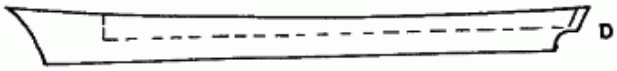
I nearly lost part of my thumb when chiselling the deck of a hull, so I decided to combine several technics for shaping a hull and I concentrated on a Dutch merchantship of abt 1870.



I started with a piece of wood, 100x12x12 millimeters.(A)
On the top I drew a line to mark the shape of the bulwark, which in this type of ship is round near the bow.
With a fretsaw I followed the line as indicated by the arrows, so that I finally ended up with two pieces. One looked like a tuning-fork (part 1). The inner part (2) was glued to part 1, but about 7 mm under the top of the bulwark. When the glue was hard I cut the stern as indicated in C. The wood under the hull is removed. See B.



Then I gave the bulwark a not too strong sheer. (D) Further I glued a small piece of wood (thickness equal to the thickness of the bulwark) to the stern and finished stern and stem of the hull.



This method has big advantages. If you wish to split your deck in different heights, you only have to cut the deck in 2 or more parts.

I hope that you have a lot of pleasure with this simple method.

Variations on a Theme
by
John Fox III

The theme is ship-in-bottle models, and the variations are a different technique for representing a particular portion of a ship and an easier method of gluing the control or working rigging lines inside the bottle.

One of the most interesting reasons for building ship-in-bottle models, besides the obvious mystique involved when showing them to persons who do not understand just how the models got inside the bottles, is the chance to experiment with different techniques. That's not to say that other modeling efforts don't offer the same chances, but with s-i-b models one can more easily afford to experiment as the investment in time and effort is much less than say for a plank-on-frame or other larger scale type of models. It is far easier to make the attempt to experiment with a model that one would only loose a few hours if the experiment should not work out the way one would have hoped, than to loose many more hours experimenting on a model that perhaps has hundreds or even thousands of hours involved in the building.

There is also the fact that most larger scale models have much more standardized, or at least pretty well established methods and techniques. Ship-in-bottle models on the otherhand have to be designed differently right from the very beginning. Not only do they attempt the same basic accuracy to scale as the static display sort of models, but they also have to be designed to be "knocked down" so as to fit through the neck of the bottle and capable of being re-assembled or errected once inside the bottle. For myself, these differences offer the chance to experiment and work out alternative means of construction.

One of the basic ideas I usually have in mind when experimenting in this way is to reduce the amount of time and effort after the model has been passed through the neck of the bottle, and the finishing done inside the bottle. I am also always looking for better ways to represent particular portions of models in the usually very small scales involved in s-i-b model work. In almost all cases s-i-b models are so small that a certain amount of editing of the plans must be done, as it is just about impossible, if not unacceptably difficult, to show all the parts of a ship at these small scales. One of the items I usually end up editing out of such models are the mast bands on spanker and other fore-and-aft sails.

Readers of my Providence article, published in Model Ship Builder Magazine over the past year, or those who purchased or otherwise viewed my Providence video tape, will be well aware that in the case of that model, the scale was large enough that I felt the mast bands had to be represented. For this reason the Providence s-i-b models were one case where I had to defer my ideas of less work in the bottle in order to make a more realistic model. In fact, the mast bands were made as hoops and attached to the sail's leading edge in quite a normal fashion, which made it necessary to step the mast after the model was passed through the neck of the bottle, so that the mast end could be passed through all the mast bands before being stepped. This also involved leaving a far larger number of "working" rigging lines having to be used than otherwise would be the case. With normally hinged masts, all the backstays and shrouds on the mast could have been glued in place before the model was inserted in the bottle.

In an effort to solve the problem of showing the mast bands on smaller models, I have been experimenting with various techniques. The one that worked out the best, in my opinion, was actually the easiest and I think quite good at representing the bands, without actually having to go through the trouble of passing the mast through "real" mast bands.

looking at them from all angles that I'd missed places. Once the paint dried the fake mast bands were finished and ready for testing.

As always, I test all the rigging of a model on a rigging stand before inserting the model inside the bottle. This is to insure that all the lines are free and work properly, and in this case to test just how difficult it would be to get the leading edges of the sails into those gaps in the bands. To make this process just a bit easier, the control lines to bring the spanker and trysail fore edges into the gap in the bands was not only passed through holes in the fore edge of the gaffs and booms, but also passed through the paper sails themselves in two places approximately equally spaced between the gaffs and booms. This kept the paper sail straighter and easier to maneuver into the gap in the bands.

For their size I found that they looked quite real, and only careful observation at very close range would reveal that they were not real mast bands attached to the sails. And it was not difficult at all to get the sails lined up properly before tightening the control lines that would pull the sails into position nearly tight to the aft sides of the masts.

So far I was most pleased with my efforts, but kept thinking to myself that there were an awful lot of wire ends sticking out that loose rigging lines could easily get caught on inside the bottle. This of course would add to the difficulty of working with such bands, but I decided to try it out and see if it was still worth the effort.

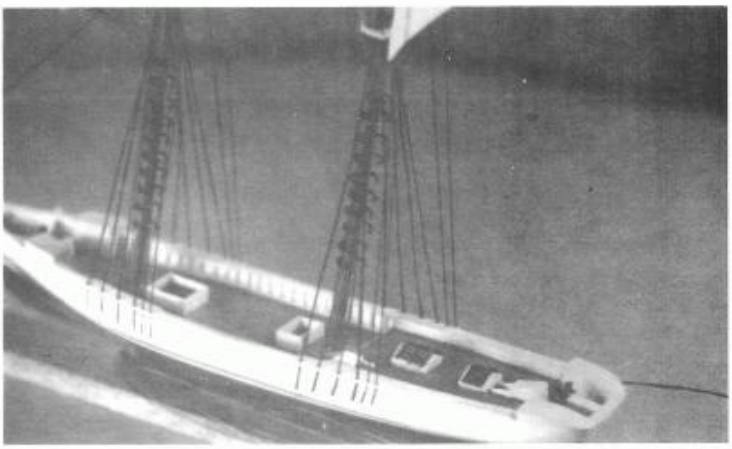
What I eventually found out was that the wire ends at the gap really posed little difficulty, and just required some moderate manipulation from outside the bottle of a few lines that got tangled into the bands when the model was "knocked down" in order to pass it through the neck of the bottle. With the Joe Lane models I used a Hinkley type hinge on the main mast, and the more traditional "U" shaped hinge at the bottom of the fore mast. The main cabin just aft of the main mast required the Hinkley type of hinge.

I did receive one surprise in that when the model was passed through the neck of the bottle the fore mast, where it overlapped the main mast in it's knocked down position, was pressed so tightly to the main mast that some of the gaps in the bands of the fore mast actually went around the main mast. The first I knew of any difficulty was when I tried to raise the fore mast with it's control lines, and it stubbornly refused to budge. After checking all the rigging and control lines for tangles and such, it finally occurred to me what the problem might be. With a little prying and praying however, the fore mast freed itself and all worked out well in the end.

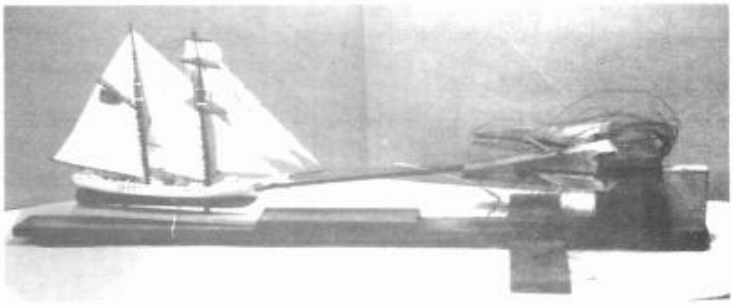
The only other problem of any kind that I had with this method of "faking" mast bands was that a few of them did manage to come off of the mast sometime during the insertion and erection process. The missing bands were so few on the three models I made in this series that I did not consider trying to add new ones from outside the bottle, or dropping the idea.

All-in-all I consider this method to be quite useful, and plan to use it on most of my future models. I might consider wrapping the mast and bands with very light tissue paper, or even cigarette papers, in future models just before knocking them down for insertion through the neck of the bottles. This should alleviate most of the problems of loose rigging snagging into the open hoops of the bands, and removal of the paper would be fairly easy by cutting it just before tightening the rigging lines.

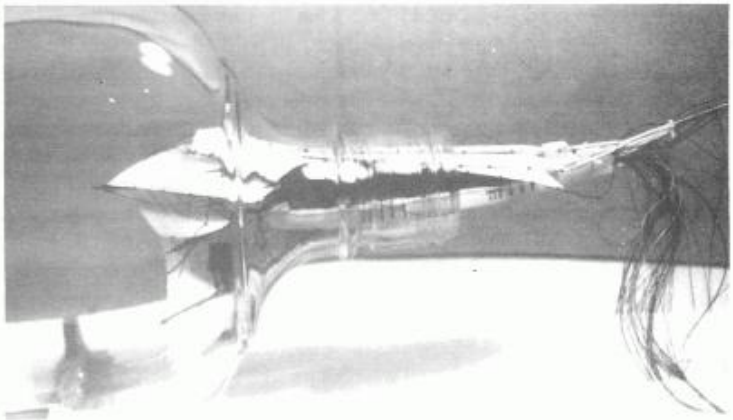
Before leaving this variation on the theme of s-i-b models, I will briefly describe how the "Joe Lane" models were built. They began with my standard hull block sandwich, which is basically a block made up of laminated wood and styrene plastic sheet held together by wooden pegs. The hull was carved using a number of cut-outs of various cross sections of the hull from the plans, and the underside of the upper hull was hollowed for the passage of the working



View of the Joe Lane model clearly showing the "fake" mast bands. Also noticable are the open hatches, shadows of the frame tops along the bulwarks and the mesh screening over the skylights.



View of the completed Joe Lane model on the rigging stand for control line check. Note the easily removed spring-clip clothespins used as clamps to hold two rubber faced pieces of wood together.The control lines are gripped between the rubber lavers.



View of the tightly pressed, "knocked down" Joe Lane being inserted through the bottle's neck. This is where the mast bands from the foremast slipper around the mainmast and caused some concern.

While beginning work on a series of 1:370 scale s-i-b models of the U.S. Revenue Cutter "Joe Lane", I resolved to try out this technique for at least representing mast bands in an easier and easily reproduced manner that would apply to any other smaller models that I might attempt in the future.

Through trial and error I managed to come up with a system of representing mast bands that seemed to me both workable in all situations, and fairly easy to do. I was also surprised by some problems that cropped up during testing of the idea that did not occur to me at all until they happened. What follows is a description of that method which I hope will be of some help in the reader's modeling efforts.

The basic idea is a simple one, and one of those that one has to say makes one wonder why they didn't think of it before. In essence the idea is to make a series of circles, slightly larger than the diameter of the mast, of small gauge wire that are cut open and spread just slightly apart. The individual open circles are glued to the mast at the appropriate places and then painted dark brown. The openings in the "fake" mast bands are positioned to line up in a straight line, with the openings just off to one side of directly aft of the mast. When finishing the model in the bottle, the leading edge of the fore and aft sail is led into the line of gaps in the fake bands. Though a slight bit tedious in getting the edge of the sail aligned properly, it was infinitely easier than having to pass the mast end through all the mast bands as in the Providence model.

In practice I used 34 gauge manganese beading wire purchased at a local hobby shop to form the fake bands. The wire is easy to work with, and yet fairly stable in order to keep it's shape through some fairly rough handling. Of course, with a larger or smaller scale model I would moderate the gauge of the wire to approximate the size of real mast bands. The wire was wound around a drill bit or dowel of a diameter slightly larger than the diameter of the mast the bands were to be added to, in order to form a coil. The coil of wire was then removed from the bit and placed on a hard surface. The tip of an Xacto knife was used to cut the coil into individual circles of wire. The circles were then flattened by pressing with a tweezers handle onto the hard surface, or manipulated with two tweezers into a flat circular shape.

When enough circles were formed for the model, plus extras that are almost always needed, they were spread just slightly apart where they were cut in order to remove them from the coil. The exact amount of the opening needed would of course vary depending on the size of the model and bands, and by the amount of skill that might be needed to get the leading edge of the sail fed into these gaps once the model was in the bottle.

Theoretically it should be possible to feed that leading edge of the sail through the band openings with an opening of slightly more than the thickness of the paper used to make the sail. However, I was realistic enough to understand that to be practical the gap had to be quite a bit more than this. In fact I used a gap of about 1/16", which I would definitely adjust depending on how much experience a modeler has at manipulating small model portions inside of a bottle.

The completed fake bands were then glued to the mast with a proper distance between each band, and with all the gaps lined up together. In the case of my "Joe Lane" model, as I wanted the spanker and trysail to be just slightly off to the port side of the finished model, I put the gaps of the bands off to this side of the aft side of my masts. The bands were glued to the fore edge of the mast with a small drop of cyanocrylic glue, while holding the individual bands with a tweezers. Once the bands were set in place additional glue was added to make the bond as strong as possible.

The fake bands were then painted a dark brown color with a fine brush. This step was probably the most difficult to do. As I kept thinking I had them all painted, only to find after

rigging or control lines. The hull was then sealed and sanded to proper shape, sealing with a good sanding sealer between sanding with finer and finer grades of sandpaper.

The bulwarks were made from 0.01" thick sheet styrene, glued to the edge of the deck with cyanoacrylic glue. A thin strip of the same styrene was glued along the inside edge of the bulwarks for reinforcing and to represent the waterway. Additional vertical strips were glued to the inside of the bulwarks to represent the tops of the frames. A rail cap was made of the styrene and glued to the tops of the bulwarks and fake frame tops.

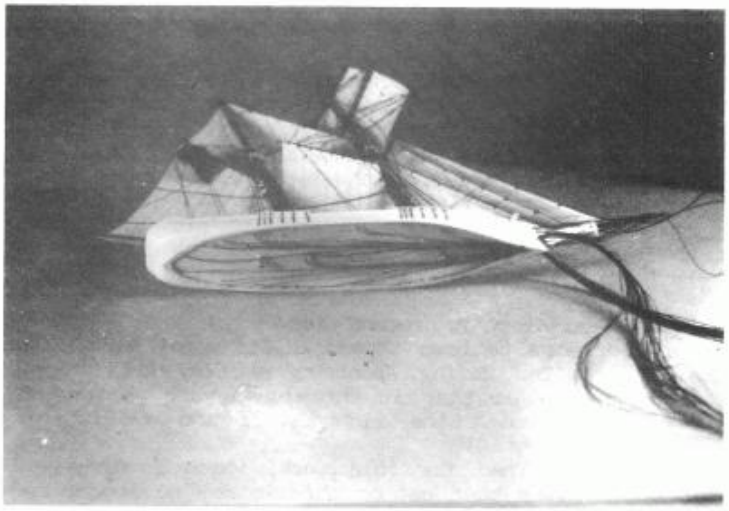
The hull was then masked and air-brushed with a white upper hull and copper lower, and a clear coat added to protect the finish from the rest of the construction process. The same sheet styrene was glued over the tops and sides of the appropriate decks structures. The hatches and skylights were made as well from the styrene, with the hatches remaining topless and with black construction paper glued to the bottom of the inside of the hatches. A jig was used to make gratings out of perpendicularly placed threads, sealed and stiffened with cyanoacrylic glue for the protective grating above the windows on the skylights. Black 8/0 fly tying thread was wrapped on the jig closely spaced in one direction, and then cyanoacrylic glue was applied to the threads. Cross threads were added to the jig, spaced a bit further apart, and small amounts of the glue added to the places that the threads crossed. The thread was then removed from the jig and the resulting gratings cut to proper size, bent and glued to the tops of the styrene skylights.

The ships wheel was made in a similar manner on another jig, in this case the threads were added all at once and spaced around the jig to form the proper angles. The threads were glued at the center where they crossed, and through their entire lengths to just short of the jig's sides. A small circle of very thin wire was then glued to the center of the threads, the threads removed from the jig, and the ends of the threads cut-off just beyond the outside edge of the circle of wire. The wheels were mounted by using a piece of black thread passed around the center of the wheel, where all the original threads crossed over, with both ends of this thread then passed through a hole in the fore face of the wheelhouse, and glued.

All the spars for the "Joe Lane" models were made from strips of maple, turned down to size and shape by chucking into a Dremel Moto-Tool and pinching between folded pieces of sandpaper of increasing fineness. The fore mast was hinged at the very bottom with a simple upside down "U"-shaped piece of wire, with the ends glued into the deck. This meant that the hatch immediately aft of this mast was not fastened to the deck, but was made removable and had control lines to move it into proper position after the mast was raised, inside the bottle. The main mast was more complicated in that it had to have what is known as a "Hinkley" hinge carved into it approximately 1/4" above the deck. This was necessary as the deck line rises to the top of the main cabin directly aft of this mast. The masts being hinged in these manners, it was possible to glue the shrouds and backstays for both masts so they did not have to be working lines.

The rest of the rigging for the "Joe Lane" models was both 6/0 and 8/0 black and brown fly tying thread. The rigging included working clews, sheets and braces on the fore mast square sails, and topping lifts, boom sheets, and gaff throat halyards on the trysal and spanker sail. The sails were made of computer printer paper, with light seam lines drawn with a hard leaded drafting pencil. The staysails included sheet lines on each of the port and starboard sides.

The plans used to build the "Joe Lane" models were taken from H.I. Chapelle's "The History of American Sailing Ships". Though I did make the effort of inquiring of the Coast Guard for additional information about the ship, no reply was received. I used my computer and scanner to copy the plans from the book, manipulate and then print the plans to the appropriate size for the bottles I intended to use.



View of the underside of the upper hull of the Joe Lane showing the routing of the control lines through the hollowed area, and out through the hawse holes.

View of the completely finished Joe Lane model in it's 750 ml bottle home.

Properties of Thread as a S.I.B. Construction Material

by Bob Stetson

When I first saw the neat and elegant things Don Bradley does with sewing thread, I was amazed. He has shown us a way to produce any number of objects at appropriate scale and in many cases more realistically than heretofore practical. I am leaving it to Don to show us what can be done with thread; this article is intended to try to provide guidance in the selection of the best material, some tips on handling and ways of coloring your work. I hope that what follows will be of help to SIBbers.

Don Bradley's articles in recent issues of THE BOTTLE SHIPWRIGHT describes a number of ways he uses thread in his model ship work producing very high quality results. Having spent my working life in the textile industry with one quarter of that in thread and yarn processing, I think I can offer help in finding the right stuff and avoiding the wrong.

THREAD PROPERTIES: Thread for this work, which involves white glue, should be 100% cotton. The best cotton threads are no longer made in the U.S., so when you go looking for your raw material, try the crafts or fabric shops and look for French or Swiss stuff. The good ones will be neatly spooled, have a definite sheen and be just about fuzz-free. Usually there is only one size of home stitching thread, but there will be heavier types, button thread and others. Most sewing thread is three-ply; if finer material is wanted, with some care the plies can be separated. I've done this and have had good luck in lengths of up to one foot. Another source of high quality cotton yarn is embroidery floss. This comes in a skein consisting of a bundle of several two-ply somewhat less tightly twisted yarn. For some time, I've been using pure silk thread. It's somewhat finer than cotton, it is less fuzzy and will work fine with white glue. The synthetics, polyester, nylon etc. are much less suitable either alone or in blends with cotton. Avoid these types.

THREAD HANDLING: There are three kinds of twist in sewing thread. First, each of the plies is made separately. Then the plies are twisted together to make the sales product. A third twist is introduced when the thread is removed from the spool. I think it is this twist that Don Bradley describes in TBS 1996-2 which covers his method for dealing with it. Usually, this type of twist occurs when pulling thread over the end of the spool. Spools are wound on the side and sewing machines pull off the side. So, this type of twist is usually less of a problem if thread is removed from the side of the spool rather than over the end. After thread has been stored on a spool for some time a "set" is acquired, giving it a slight curl. Thic curl is neutralized by lightly moistening and drying under tension. If white or other water-based glue is to be used this will supply the moisture needed to remove the false twist. Assuming it is otherwise suitable, embroidery floss will have less false twist and its plies will be easier to separate.

COLORS: Needless to say, sewing thread comes in lots of colors as does floss. For realism however, in models depicting periods up to World War II bright colors should be avoided. Many of the bright colors we take for granted did not exist until very recently. So, pick duller shades or, better yet, use any color of thread handy and paint the finished part a suitable color. I prefer water-base paints for a number of reasons. Among their more useful properties are:

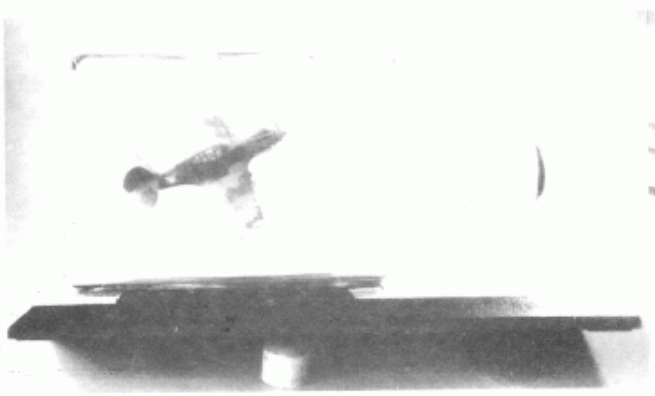
1. Good coverage
2. Rapid drying
3. Thin paint film
4. Can be blended for special colors
5. Available in dull to glossy finishes
6. Easy clean up.

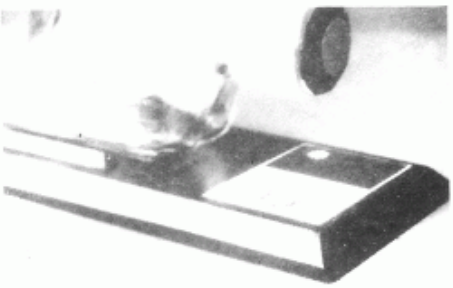
If you choose to go with water-base paint the better brushes to use are those with synthetic fiber bristles. Natural bristles will invariably go limp and hard to control when used with latex paints.

BOTTLING SHIPS OF THE AIR.

by William H. Weiser.

I just received the latest issue of the Bottle Shipwright and noticed , in the letters from the members, that you were interested in putting a P-40 into a bottle. Oddly enough I made one a couple of years ago and also a B-17. Airplanes are great fun, the varieties endless and the color schemes and markings really bring them to life. I am particularly fond of the aircraft of W.W.I. The control wires, struts and wing bracing are a real challenge. The photos of Charles " Bush Plane " pg.21 tell me I must be doing something right as his method of construction is almost the same as mine, except for the movable stabilizer set up. I might try that the next time the opportunity arises.





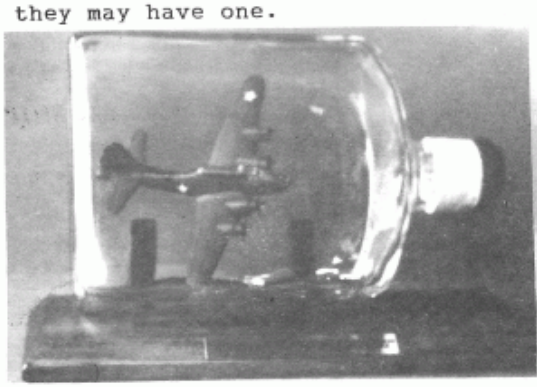
Above; Curtiss P-40B "Flying Tiger" Rt. " Blood Chit" worn by Pilots.

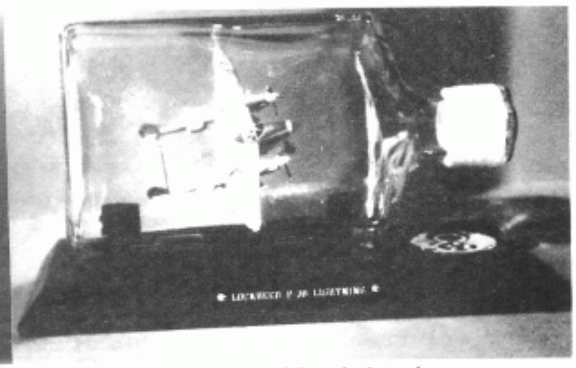
I too find that bass wood is a good wood for the fuselage, but I use old fashioned wooden tongue depressors (also called craft sticks) for the wings , as they are close to the right thickness and take carving well.

Bamboo skewers shaved down are excellent for struts and landing gear.

A circle of wire with a cardboard center works well for wheels.

I was fortunate enough to pick up a copy of " The Rand McNally Encyclopedia of Military Aircraft 1914-80 " Enzo Angelucci , On sale. A beautiful book with over 1700 excellent scale drawings, top, side and front view. Also many colored renderings and photos. It also gives a lot of technical data, dimensions, performance and history. I try to add some of this information to the underside of the base. Check your local library, they may have one.



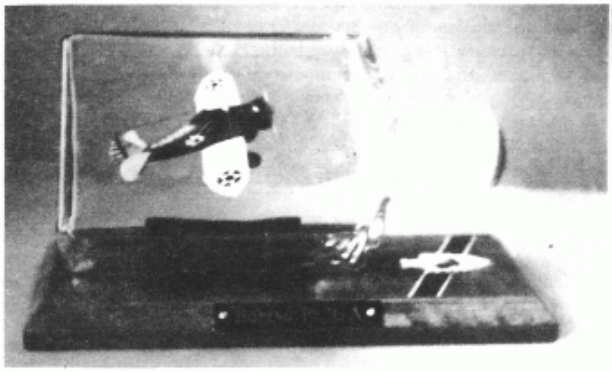


Above; Boeing B-17 Flying Fortress. rt. Lockheed P-38 Lightning.

SHIPS OF THE AIR
continued.

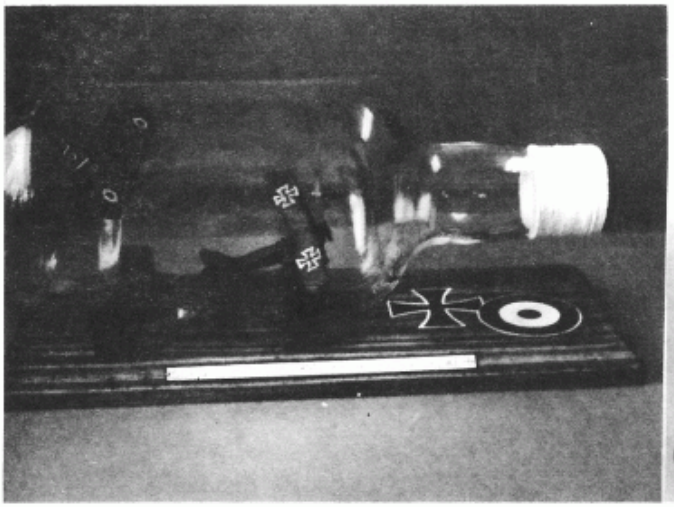
I've enclosed a few photos of some of my efforts. I'm glad to hear that I'm not alone in building airplanes in bottles. Now don't get me wrong, I still build ships, but I alternate from sail to planes to modern Navy ships and back again with an occasional painting just to keep my hand in. I've just finished the aircraft carrier " USS. Kearsarge " CV-33,(no photo yet). Sure got tired of making 5/16" long F9F Panther jets for her flight deck. My next project is going to be a Curtiss JN-4 Jenny Trainer (1916). I'am thinking of painting it up as a 1920's barn-stormer, should be colorful.

I prefer " R&R " CAnadian whiskey bottles for my planes, although some of them have a lot of distortion. size is about 2¼"x4"x53/4".



Above: Boeing P26A Peashooter

Right. P-26A Parts & Pieces



Above; Fokker DR-1 Triplane and a Sopwith Camel

Right; Mitsubishi A6M2 Zero-Sen in a Suntory Whiskey bottle.

BOOKS
BY
Francis J. Skurka

PRIDE OF BALTIMORE
The Story of The Baltimore Clipper
by Thomas C . Gillmer.

Thomas C . Gillmer , the author , is a historian and former professor of Naval Architecture , Naval Engineering (Chairman) And director of Naval Architecture and the Ship Hydrodynamic Laboratory at the U . S . Naval Academy . He is also the famous Yacht designer of " BLUEMOON " and the " SEAWIND " ketch, the first production fiberglas sailing yacht to circumnavigate the world.

He also designed and supervised the construction of the historic replica vessels , an Athenian Trireme , the " LADY MARY-LAND ", " PRIDE of BALTIMORE " , and " PRIDE of BALTIMORE II " . He served as the Curator of the Chesapeake Bay Maritime Museum , and is eminently qualified to present the story of this class of vessel.

The book is a soft covered , 9 and 1/4 " by 7 and 1/2 , volume of 226 pages , with easily read print and over 85 plans , photographs and illustrations . There are several appendices worthy of note : one describes the specific terminology related to the design and construction of Baltimore Clippers such as : Round tuck , Square tuck , No head , Sharp built , Privateer style , Etc. Another lists ship identities , sailing from the Chesapeake prior to the War of 1812 , with descriptions of their dimensions , origins , owners , masters and dispositions . A third , details the ship construction equipment and tools for building vessels under the headings, " Materials of Trade " , " Carpenters Utensils " and " Blacksmith's made work , work and utensils æ . It is interesting to note that included in the inventory of Shipbuilder James Cordery's " Materials of trade " were two Negro Servants and three Negro Slaves ".

The author documents the origins and the history of the developments of the Baltimore Clipper with interesting facts beginning with the fast Schooners of Europe and America . He details the Chesapeake-Mediterranean overlap in design , the sharp built Schooners from various yards , the impact of the war with England , the blockade runners and the privateers .

The unique identity of this vessel is explored with explanations of building methods , configurations , design and quantity production and the kinds of crews and Captains that manned Americas " Private " Navy and the effects of their exploits against the British . The demise of this type of vessel brought about by the end of the War of 1812 , the revolutions in South America , trade in The Caribbean , the slave trade and the development of the pilot Schooner and great Schooner yachts leading to the birth of the famous American Clipper ship, makes Fascinating reading.

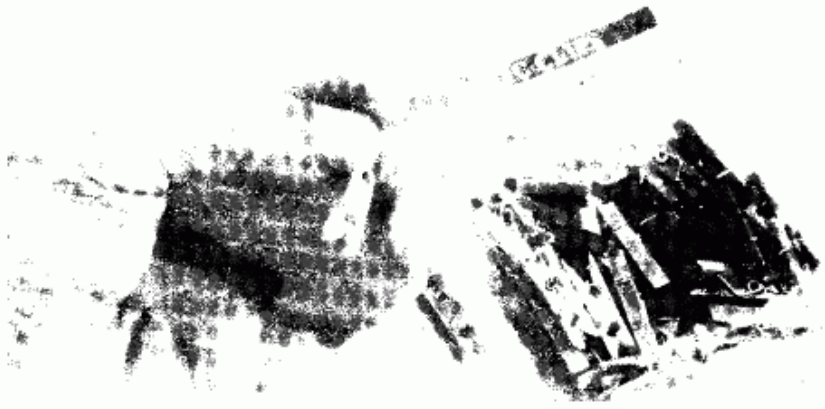
With the bicentennial and the design and construction of the first replica , the author provides details of the shipyard and building crew , the revival of old construction methods and the launching , ballasting , rigging and sailing characteristics and performance of the vessel . The details of the loss of the first " PRIDE " due to a freak storm , (" a sudden extreme wind ") and the official investigation are explored and so are the factors in designing a replacement ship " PRIDE of BALTIMORE II ". Mr. Gillmer explains improving the authenticity of the design , the sources of wood , construction , launching , rigging , ships performance and speed and the total archaeological experiment .

With regard to modeling , there are hull plans from Steele's " Naval Architecture " and Chapelle's " Baltimore Clipper " . The lines and sail plans for " PRIDE I " and "PRIDE II " are also included . First printed in 1992 , this paper back edition was printed in 1994 by International Marine , P.O. Box 220 , Camden , ME. 04843 . This company is a division of McGraw- Hill , Blueridge Summit , PA. 17294 . I bought this book in 1994 and paid $ 15.95 Plus $ 3.00 Shipping . For the current price you can call 1-800-262-4729 .

We now have a COMPLETE index of all past Bottle Shipwright's thanks to the untiring efforts of Saul Bobroff. Don Hubbard has agreed to reprint them and have them three hole punched so they will fit in a loose leaf note book. This will make it easier for future additions to be added. If you are interested in obtaining the index send a check or money order for $3.50 to Don Hubbard, P.O.Box 180550, Coronado, Ca. 92178 to cover the cost of mailing. Overseas members sent $4.50.

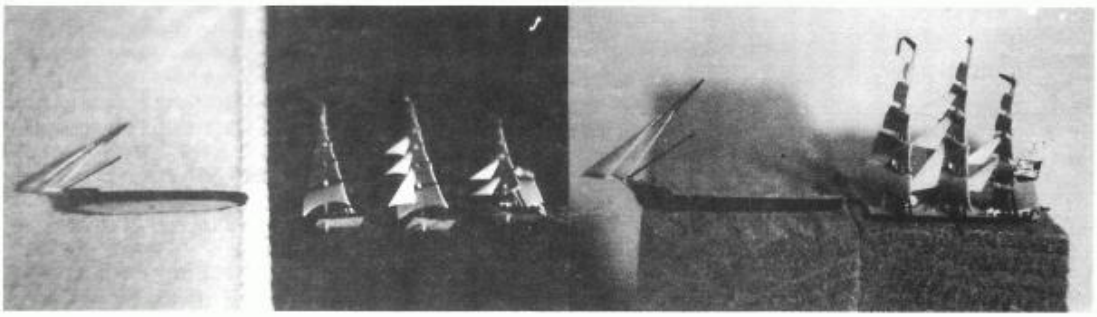
Don just sent in this new members name;
Tony McNelly, 1152 Linbrook Rd. Oakville, Ontario, L6J-2L4 Canada.

Two of the nine new members we welcome aboard in this issue made no mention of experience as far as building SIB's. Andreas Lier of Peissenberg, Germany, and Larry Thomas of Springfield ,Missouri . Well gentlemen , if you have , are in the process of or are planning to in the future. Please send in a photo , or short article , tip,as we ARE interested in what you are doing . Dominic DeAngelis of Hauppauge, New York and Brendan O'Shaughnessy of Bethlehem, Pennsylvania each claim two SIB's finished, A good start, and keep at it. I will try to publish things (ideas, hints , techniques) that you can use. In exchange for - oh I don't know, maybe some photos of your work, or some tips about how you did a particular thing . Charles McCuish of Hamilton , Ontario , Canada, Has four to his credit. Since you have met Parkers son Rich he probably told you that his dad used to send photos, and articles of his work. I hope you will do the same.Dr. Richard Costlow of Lansdale , Pennsylvania and Mariano PEREZ-PELAEZ M.D. of Chicago , Illinois are both accomplished builders , as are the last but by no means least two new members Timothy Emala , of Inkster, Minnesota and Daniel Wally of Akron , Ohio. And you are right Daniel " there are just too many bottles out there that need ships put in them " . Timothy I will try with the members help to satisfy your want list. Here is a challenge for you, Send in some photos of your work. Gentlemen Welcome aboard and remember I cannot publish what you don't send in. You are now members of a unique endangered species, you are one of at a rough guess two thousand persons of the face of this planet that build Ships-in-Bottles. You are one of two hundred twenty seven members of this Association, out of over two hundred million people in these United States. Your imput IS important.



In the hand of Hand (above photo) are small plastic clips found in the local dollar store. Yes Charles , " Gripper Grabbers , Clamps " will have to check our local .99¢ store. Things are a little cheaper down here in the South. Of course living up North (Carolina) you probably already knew that. Glad the Hurricane missed you. Yeah, Ralph Preston would come up with a name like " Technological Clamps ". He will be in Hamburg Germany next month speaking German to a German audience. He thinks it will add a comic dimension to his talk.

From C.L. DON Bradley, Morton , Illinois through Charles Hand. a 1&1/8" Clipper in a bottle that once contained " Bitters " and originated in Venice, Italy.



Above; Breakdown of the 1&1/8" Clipper Right,Partly assembled

Above; The Clipper & Bottle

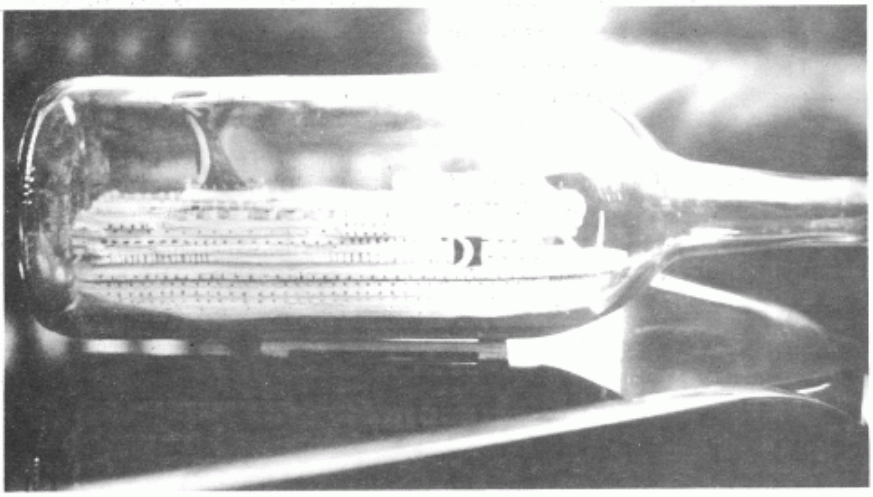
Right, The Bottled Ship.

Above; Manning the Double Wheel

Right,Capstan Head Pipper.

The photo below and a copy of the real thing (SIB) recently arrived here in Florida. A surprise gift from Russell Rowley of Seattle Washington. He found the " Whimsey " in the public market in Papeete , Tahiti . As they are in "Tanduay " rum bottles Russell believes they were made by Filipino craftsmen (- sorry about that had to change the ribbon) . Thanks Russ, the gift wasn't necessary but it is appreciated. Tahiti, is one place I have always dreamed of seeing.

Victor Leong of Maimi , Florida sent in some photos of his latest efforts, the one below of a cruise ship , was a gift to his mom. The photo was taken by his sister Zonnia Leong. The templates were carved directly from a travel brochure . Thanks Victor , nice work.



A C & C

American Cup and Cord Company

A Communication Corporation - A Proud Part of the World-Wide Web
"Splicing the Mainbrace of America"

3 August 1996

Mr. Kai Cho
403 Amherst Avenue
Moon Township, PA 15108

Dear Mr. Cho,

Our company has recently been contacted by two gentlemen, Mr. Ray Handwerker, of Spring Hill, Florida, and Mr. Don Hubbard, in Coronado, California, requesting that we link them in to our world wide cord network. Unfortunately we were not able to do this with the equipment that they presented to us, but we have signed them on as subscribers using the technologically advanced components enclosed in this box.

We were naturally curious about their possession of the antique gear and both referred us to you. The equipment they sent us is now in the hands of our history department and will be shown at the coming Communications Fair in Las Vegas. I am certain that the fair viewers will not only appreciate its antiquity but will enjoy its quaintness. It has been a long time (pre-WWII) since we have seen styrofoam cups used as resonators. The foam seriously diminishes the strength of the signal. Further, the thin, fragile Egyptian cotton string has long since seen its day in the communication service because this too deteriorates the signal. Most interesting, from a technical communications standpoint, was the use of small sticks to anchor the cord. We had an sub-contractor once who tried to save money by replacing the bone buttons then in use with sticks, but we let him go with his whole kit and kabooddle. His sticks were little and the spittle made them brittle. Perhaps you know him. He came from a town near you called Coraopolis. I believe his name was Hinkley. Sort of a crackpot who dabbled in string things and miniatures at that. I remember too that he had a strange high pitched laugh which at his current age would sound something like "Hee, Hee, Hee!" You will know him if you see or hear him.

For your information, the new technology-based operating mechanism in the box consists of a smooth cup with sufficient depth for pure resonant sound transmission. There is also an outer ring at the bottom with an imperceptible airfoil shape which contains and directs the sound more efficiently. The weatherproof cord is laid nylon, which swirls the sound along our cables without the cotton fuzz buzz. The fastener is a brass button which has been found to be chatter free even when the string is slackly held. Since your group seems to be concerned with nautical matters we have forwarded the military version of the brass button. Note that it has an embossed Naval anchor. Place the button in your navel

and its advanced digital construction allows you to speak without the impediment of the cup while underwater and using self contained underwater breathing apparatus (SCUBA).

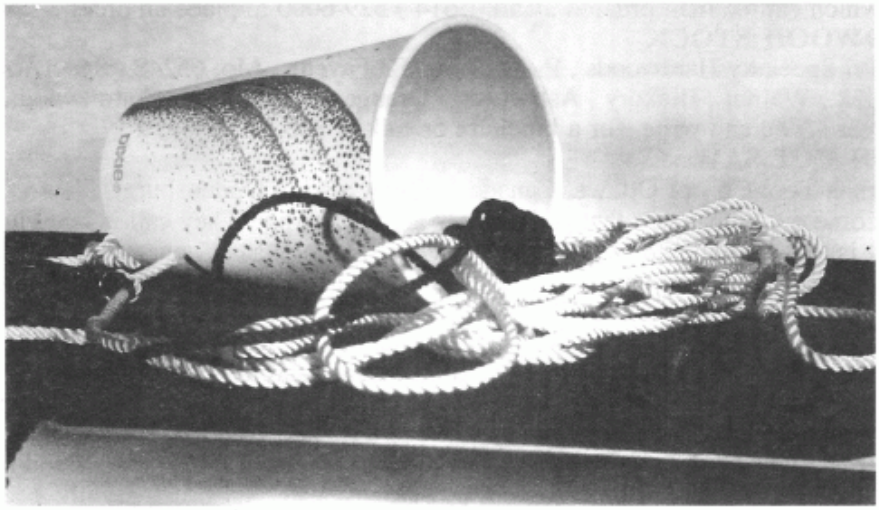
As an additional thanks to you for sending us the new subscribers I am also enclosing our innovative "Black Scrambler" (BS). Though it seems simple, the BS is an advanced scrambler/unscrambler device which you splice into the line to insure privacy in your conversations. We have given both Mr. Handwerker and Mr. Hubbard one as well.

And so Mr. Cho we are pleased to have you among us. It is always good to have another interested party "on line on the internet".

If you have any questions please feel free to contact me.

Sincerely yours,

Ima Blivet
Director of Public Relations AC&C



The innovative " Black Scrambler " mentioned in the letter may be clearly seen in the photo. Interestingly enough, the innovative " Black Scrambler " takes the form of the decorative " Turk's Head Knot " much favored for decorating the bottles containing model / miniature ships. A neat bit of product coordination and adaptability I would say.

SPINDRIFT BY F. J. SKURKA

This new feature was conceived to cover a broad spectrum of subjects related to building Ships in Bottles , with the intent , to broaden members knowledge , stimulate interest and perhaps make it easier to create outstanding models . We needed such a column to pick up a lot of loose ends that could not be addressed in any other fashion . Tools , materials , paints and finishes , techniques , special effects and any other subject matter will be included . You are invited to contribute and material that you think would be of interest to your fellow members . Mail to F. Skurka at 2447 Aron Dr. N. Seaford N.Y. 11783 .

BASSWOOD STOCK

Basswood is considered one of the easiest woods to use in model construction , Especially for hulls , as it is relatively cheap , fine grained , cuts and carves well , is light colored and readily accepts stains , paints and finishes . The Paxton beautiful woods store , 3979 Parkway lane , Hilliard , Ohio . Has a large selection of premium basswood , which can be mail ordered , Call: (614) 529-6000 to place an order .

HARDWOOD STOCK

Missouri Specialty Hardwoods , P . O . Box 483 Fayette , Mo. 65248 , Specializes in Cherry , Oak , Walnut , Hickory , Ash , Osage Orange , Soft Maple , Cottonwood , Apple and Pear . You can write for a brochure or call : (800) 354=6419 .

FLUSH CUT SAW

The Veritas Tool Co . of Ottawa, Canada (offices also in Ogdensburg , New York) has come out with a saw that is definitely worth owning . They call it The Flush Cut Saw ". It is that , but in reality , it is the Japanese style pull saw , where you pull to cut rather than push , as in the usual saw . The ordinary saw has a thicker blade , makes a relatively rough cut , is slower , has a wide kerf and takes greater effort with less control . This saw has a thin blade and makes a cleaner cut because it has three cutting edges which perform both rip and cross cuts . It cuts easier and faster (three times faster than conventional saws) and the thin blade makes cleaner and more accurate cuts with a very narrow kerf .It is designed to cut flush to a surface that you don't want to scratch . The teeth are set only on the top side of the blade ; the other side is ground flat , so it has no sharpening burrs left on it . In use , the saw naturally drifts slightly away from the surface , ensuring that it will not cut below the surface . It is widely used for flush cutting plugs , trimming projections and in tight restricted areas . I have used it on Basswood , Oak , Maple and Marine Plywood . As regards modeling , it is excellent for slicing blocks into hull billets . A word of caution ! This saw is very sharp ; have a care as it can cause some nasty cuts .

Measuring 11&1/2 " LOA , it has a 5&1/2" x 1&1/2" blade which is double sided for left or right hand cutting . It's as good as any razor saw that I have ever seen . With a 22 TPI (teeth per inch) blade , that is approximately 1/64 " (0.4mm , 0.0156 ") it makes a fine neat cut . This tool can be bought from Wood Workers Warehouse , 135 American Legion Highway . Revere , Ma. 02151 . Call : toll free 1-888-234-tool .

MODELER'S LEXICON by F. J. SKURKA .

The language of the sea is universal along the coasts and waterway's of the world and is distinct and separate and therefore requires a special consideration of these unique words and phrases . Some terms mean different things and have different interpretations in different parts of the world . A thousand years before Christ , King Solomon said that the way of a ship in the midst of the sea was too wonderful for him to understand ; that was probably due to the fact that he didn't know the jargon - the words and their meaning . Because Nautical , Marine and Naval terms are " a special vocabulary of a particular field " . This feature is called " The Modeler's Lexicon " and will cover the words and phrases associated with ships and the sea , with emphasis focused on modeling . Hopefully , this will help in understanding prints , and descriptive literature , so that it will be easier to build a better model . The words and phrases presented here are from a very wide diversity of sources . Including , but not restricted to the following .

" The Mariner's Dictionary " , Gerchom Bradford , Weathervane books , New York , N.Y.

" The Oxford Companion to ships and the Sea " , Oxford University Press , New York N.Y.

" Sailing Ship Rigs and Rigging " , Harold Underhill , Brown , Son & Ferguson , Glasgow , Scotland .

" The Blue Jacket's Manual " , U.S. Naval Institute , Annapolis , Maryland .

" The lore of Sail " , Facts on File Publications , New York N.Y.

" The American Merchant Seaman's Manual " , Felix M. Cornell and Allen C. Hoffman , Cornell Maritime press , Cambridge , Maryland .

" Webster's New World Dictionary , Second College Edition " , David B. Goralnik , Simon & Schuster , New York , N.Y.

" Modern Marine Engineer's Manual , Volumes 1 & 2 , Alan Osbourne, Cornell Maritime Press , Cambridge, Maryland .

ACORN: (1) A solid piece of metal , shaped like an acorn , used to finish off the top of an upright in a railing constructed of pipe .
(2) A small ornamental piece of wood fixed on top of a spindle on the masthead of a sailing vessel which carried a vane . The vane is a narrow pendant or strip of bunting mounted on the spindle to indicate wind direction . The acorn prevented the vane , which has a loose fitting sleeve , from blowing away .

AFT , AFTER : also abaft or behind . Toward the stern , between the stern and the midships section of a vessel .

AFTER BODY: The section of a vessel aft of amidships .

AFTER FRAMES : Radiating cant frames fastened to transom plates .

AFTER PEAK : A compartment just forward of the stern post , generally , almost entirely below the load waterline .

AFTER PERPENDICULAR : The vertical line through the intersection of the load waterline and the after side of the stern post .

AFTER RAKE : That part of the stern of a vessel overhanging the keel .

AMIDSHIP (S): In the longitudinal or fore and aft center of a ship . Halfway between the stem and the stern .

APPENDAGES: The relatively small portion of a vessel projecting beyond the main outline , as shown by cross sections and water sections . The word applies to the following parts of the stern and stern post : The keel below its shell line ; The rolling keel or fin ; The rudder , rudder post , screw and bilge keel .

APRON PLATE : A plate fitted in the continuation of the shell plating above the forecastle sheer strake at the stem . These plates are sometimes fitted one in each side of the stem and serve as foundation for the bow mooring pipes .

ARCH PIECE : The curved portion of the stern frame over the screw aperture , joining the propeller post and the sternpost .

ATHWART : Same as abeam . At right angles to the fore and after line of a vessel .

A BOTTLED BEACON by Charles Hand

Many lighthouses incorporate octagons, or eight sides and angles, in their structures - as did this one. After looking up the involved formula for laying out that shape, it dawned on me that one can just superimpose a square drafting template at 45° to lay out an octagon & that's what I did. (I've a good supply of such templates from many years on the drafting boards in the B.C. era - "Before Computers.") After retiring we decided to relocate to the pretty mountains of Western North Carolina. A nice lady here who found us our new place had an interest in lighthouses, so I made this one as a gift to add to her collection.

Several newspaper and magazine articles included photos and information about the distinctive Cape Hatteras Lighthouse, which is losing ground to the Atlantic surf at Buxton, N.C. Most photos of it are from the north, but a local electrical cooperative magazine, "Carolina Country," had one from the south. The "Parade" section of the Sunday newspaper contained advertisements for a finely sculptured miniature of this lighthouse available from the Danbury Mint which I reduced to about 1:1200 (1"=100') scale to use as a guide for making the model.

Per my notes, the model required about 90 hours to make over a four month period, but it should take less than half that with proper forethought and planning.

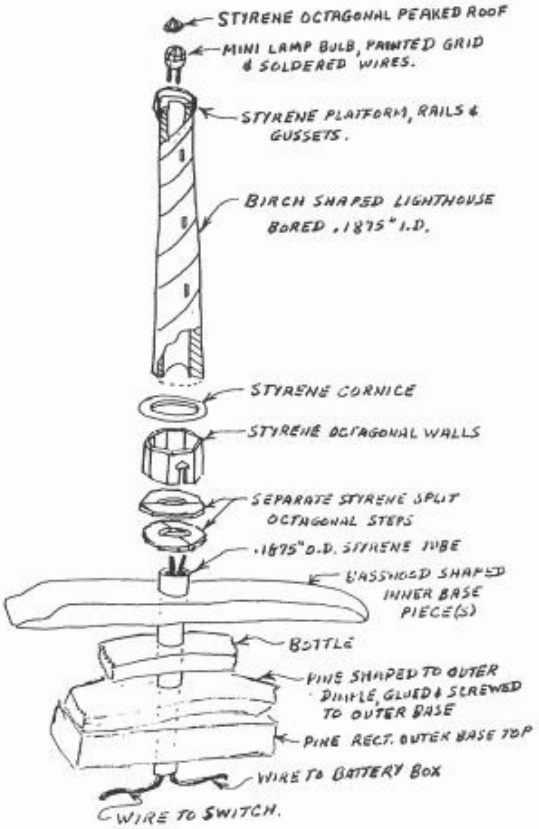
The bottle initially chosen was an old (cork stopper) .5-quart (473 ml) pinch, with a neck i.d. of .75-inch (1.9 cm). I used a glass/tile bit in a Mini-Mite (T.M.) Dremel tool to drill a .125" (.3175 cm) hole in one side, but later enlarged that to .1875" (.476 cm) with another bit and an adjustable-speed electric drill. Drops of mineral spirits were applied and frequent cooling periods taken. The bottle was about .25" (.635 cm) thick and required about 3 to 4 hours to drill.

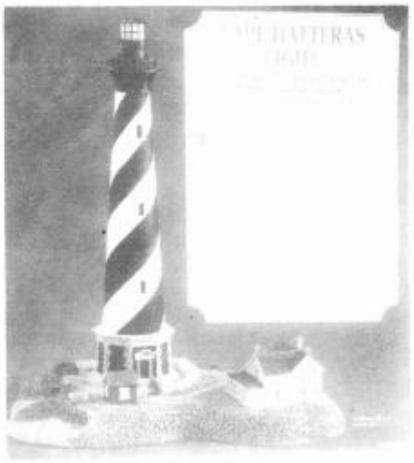
A scrap of oak flooring was carved to fit the dimple in the bottle and edged beneath with strips of wood to provide a hollow base to house a switch and battery box.

A birch dowel was turned to form the lighthouse. Holes were drilled into each end until a .1875" (.476 cm) path was available for the wires, bulb and styrene tubing with that o.d. Sheet styrene was used to simulate upper and lower details of the lighthouse exterior, as well as the roofs and chimneys of the keepers' house and shed. The latter were carved from pine. A thicker strip of styrene was shaped to form the octagonal, peaked roof and glued atop the bulb with white glue.

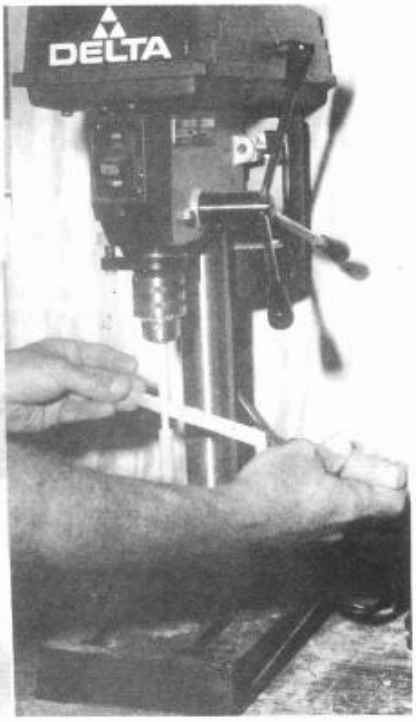
Several pieces of .5" (1.27 cm) square strips of basswood were joined with paper and glue to form an inner base. The edges and underside were shaped to match the contour of the bottle , and a hole drilled to match that in the bottle side. The top was next carved to resemble the shoreside scene and painted. The assembly was soaked apart, left to dry overnight, and checked for fit inside the bottle.

Checking the fit of the inner base revealed that the combined height of the lighthouse and base required more room


STYRENE OCTAGONAL PEAKED ROOF
MINI LAMP BULB, PAINTED GRID & SOLDERED WIRES.
STYRENE PLATFORM, RAILS & GUSSETS.
BIRCH SHAPED LIGHTHOUSE BORED .1875" I.D.
STYRENE CORNICE
STYRENE OCTAGONAL WALLS
SEPARATE STYRENE SPLIT OCTAGONAL STEPS
.1875" O.D. STYRENE TUBE
BASSWOOD SHAPED INNER BASE PIECE(S)
BOTTLE
PINE SHAPED TO OUTER DIMPLE, GLUED & SCREWED TO OUTER BASE
PINE RECT. OUTER BASE TOP
WIRE TO BATTERY BOX
WIRE TO SWITCH.




BLACK & DECKER


DELTA

than was avilable inside this bottle. (See what I mean about proper forethought and planning?) I made a new, shorter lighthouse, but was not happy with the results. This bottle interior also contained several whitish areas that appeared to be permanently etched into the glass and defied all my efforts to remove.

I checked my collection of empties and found a larger one of about 1 liter size that was more suited, but the neck i.d. was only .656" (1.67 cm) - requiring a little "adjusting" to some items that were already made. Again, a hole was drilled in one side and new outer and inner bases made.

The electrical components were all purchased at a small, local Radio Shack store and included 22 gauge insulated wire (catalog no. 278-1218), a slide switch (275-401), a battery box (270-391A) for four AA-size batteries to provide 6 volts for the miniature lamp bulb (272-1140). Total cost for all elect. items incl. wire & solder was $7.20.

I'd have preferred to use a blinking light emitting diode (LED), which I understand are less likely to burn out than a bulb, but could only find one that was red. I looked into using several other types of bulbs and batteries, but none seemed as suitable. I also considered the circuitry to make the bulb blink, but that sounded involved.

The two insulated wires would just pass through the i.d. of .1875" (.476 cm) styrene tubing, so that governed the size hole required in the bottle, stand and lighthouse.

Once the inner base pieces had been assembled and glued together inside the bottle, they were coated with artists' gesso to hide the joints and then repainted. Two pairs of split octagonal steps were next glued about the styrene tube. The soldered wires from the lighthouse were snaked through the styrene tube and used to pull the lighthouse into place (after applying white glue to the step tops). The bottle was then affixed to the wood base with silicone glue and the wires then cut and soldered to the switch and battery box terminals.

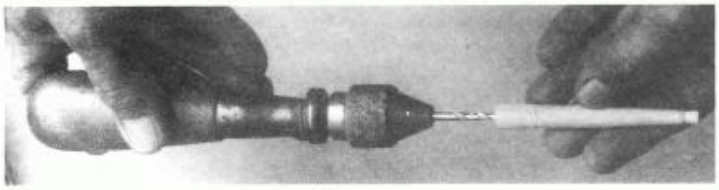
The shed and fence were next glued in place. The fence was a bit of 1:600 scale photo-etched ships railing from Gold Medal Models, painted flat white. This was followed by gluing the keepers' house into place.

Many thanks to Jack Hinkley, Rick Hegge, and others who shared information about making working lighthouse bottled models at the Maryland Chapter meeting in September of 1995 (& to the Danbury Mint for permission to use their advertisement in this fashion).

BOTTLED BEACON --- PHOTO CAPTIONS-- PRECEDING PAGE.

1. This exceptional advertisement photograph was the primary guidence used for making the bottled model (Courtesy of the Danbury Mint). Above right .
2. the initial pinch bottle , plus the tools used to make the .125" hole in one side but... the lighthouse is too tall.
3. Shaping the lighthouse in a drill press . above left; my " HAND " drawn plans .

4



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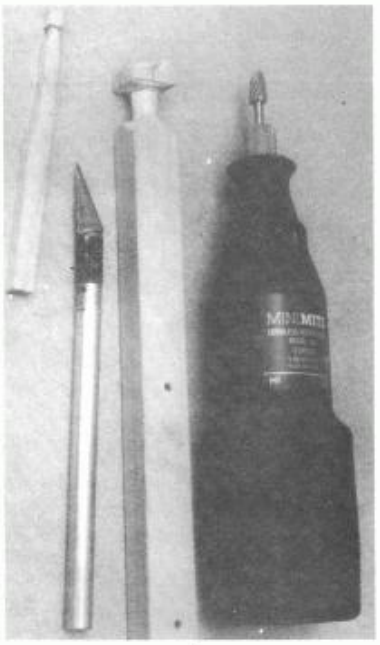

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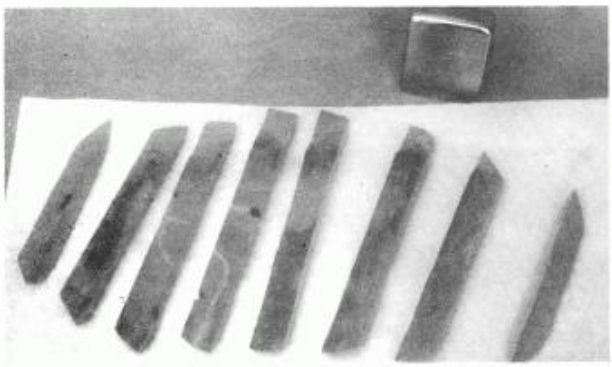

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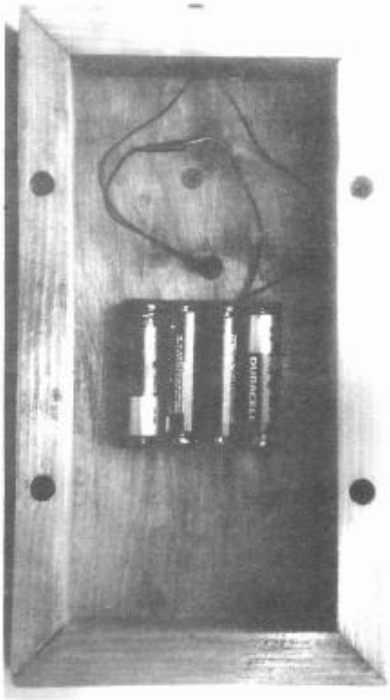
4. Using a pin vise to drill one end of the central hole (top left).
5. Using a homemade drill vise to bore the central hole (2nd left).
6. Initial carving on the keepers house and shed (top right)
7. The structures , after painting (3rd left)
8. The stand made for the 2nd bottle, keyed together with a piece of .1875" O.D. styrene tubing through the hole in the bottle (bottom right).
9. The inner base , comprised of 7 pieces carved to shape from .5 " strips of basswood , glued together with soluable white glue and strips of paper at each joint to facilitate soaking apart. (bottom left).

10

11



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10. The white coating on the inner base is artists gesso , to smooth out poor joints . I eventually covered the entire base with the gesso. (top left)
11. The electrical slide switch , battery box and minature lamp bulb that were used , plus the cat-whisker brush used to paint the grid lines on the bulb (my thanks to Ralph Preston)-- (photo top right).
12. The electrical switch and battery box don't occupy much room beneath the base. (bottom left).
13. The completed , lighted model (bottom right).

NOTES FROM THE MEMBERSHIP CHAIRMAN

Another addition to the roster I sent out last Spring. Please add **Maurice N. Costamagna**, 13711 Milton Ave.,Apt. C, Winchester, CA 92683. He has been a member since 1994 - don't know how the computer skipped him, but it did. The funny thing about it, his note came with an aphorism on the top: "Someday my ship will come in, and with my luck I will be at the airport."

If you are a NON SEQUITUR fan you will enjoy Wiley Miller's spoof about writing clarity and bottle ships. I noticed that Wiley included an E-mail address at the bottom of his cartoon, so I sent him some material and suggested that most SIB builders enjoy cartoons about our art. Perhaps he will take the hint and do some more.

Bob Frederick, Seattle, WA sent Juzo Okada a diorama of a Japanese float plane moored to a buoy at a Solomons Island base during WWII. In return he received a copy of the 1983 Ships-In-Bottles of the World in return. (This volume was completed for the 1983 International Show that the Japanese hosted in Osaka, and it is great - Don)

Our active member and collector **Russell Rowley** came to San Diego aboard a University of Washington research vessel in early July. Unfortunately both of our schedules were askew and we were unable to get together, but we did have a long telephone conversation. As usual Russell has been out scouting the Pacific rim for bottled models and sent me a wonderful "whimsy" featuring four fish swimming in a bottle. I hope to get some photos for the next edition of Bottle Shipwright. He also mentioned purchasing a dinosaur in a bottle that was made of chicken bones by a young lady in Thailand. This same builder sold him a pack of cigarettes in a bottle and told him about the unique bottle ship museum shown in Bottle Shipwright two issues ago.

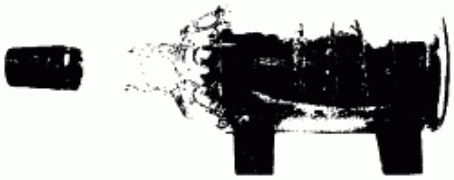
I received a brief note with **Orin Secoy**'s (Athens, OH) renewal explaining that he has yet to build a ship-in-a-bottle but that he has bottled some covered bridges and outhouses. Why not? Two of the most interesting models in my collection are a Truck-in-a-bottle by **Harold Whiting** (Plainfield, NJ) and a Navy Torpedo Bomber-in-a-bottle by the above mentioned **Bob Frederick**. Keep up the good work, and send us some photos of the results.

Robert L. Boggs, Jr., (Clemmons, NC) enclosed the accompanying picture of his bottled model of a topsail schooner being held by his son, Jonathon. He has been building SIB for about seven years now and obviously does a good job. His current effort is a clipper ship off Cape Lookout, North Carolina.

Jonathon & Bottle

Did you ever wonder what an old bottled ship is worth. I have just received the August 24th, 1996 "Mail Bid" auction catalog from Early American Numismatic Auctions, Inc., P.O. Box 3341, La Jolla, CA 92038. They list items in their 124 page catalog and ask for your bids by mail. They also indicate a price range at which they think the article will sell. You can see from the clipping alongside that they think the two bottled models in their catalog should go for between $600 and $800. What they finally got for the models is anyone's guess, but I imagine it was somewhere in the indicated range.

818 TURN-OF-THE-CENTURY SHIP IN A BOTTLE. 8.5" bottle, 6.5" ship, Very Fine. This bottle contains a well made four-masted schooner, with full lines but no sails. Originally attached to a gray colored clay meant to simulate the ocean waves. The clay has dried and come detached from the glass and a couple of small pieces have broken off, but the ship is still "afloat" and in great shape. The mouth of the bottle has been sealed with a woven rope cap and tape. Sold "as is". A nice example. ..... **(600-800)**



819 TURN-OF-THE-CENTURY SHIP IN A BOTTLE. 12" bottle, 5.5" ship. A most intriguing piece, not because of the ship itself, which is impressive enough, but because of the scene in which the ship sits. The whole arrangement seems to be made of clay, with tiny buildings embedded in the upper edge and with painted scenery. One can only imagine the number of hours and painstaking work that went into this project. The background and landscaping probably took more time than building the ship itself. The ship is a four masted schooner with full rigging but no sails. A very interesting and enigmatic piece. Sold "as is". ..... **(600-800)**

Ralph Sprague (Ralph@Valley-net.com) sent me an "E" mail which finally settles the question of how to tint Plasticene clay. He contacted the Crayola Company for advice and they suggested that he use dry artists pigment. Dry pigment adds color without adding extra oil as oil pigments do. They also suggested adding black to darken a color, but Ralph found that this was too intense. Instead he used dark blue dry pigment which worked much better. Where do you get dry color pigment. Check your paint store or any good artists supply store. The Dick Blick catalog probably has it as well. Thanks for the hint Ralph.

Artem Popov (ipartsib@redline.ru) sent me a second "E" mail from Moscow saying that he has changed the address of the SIB home page on the World Wide Web. It is now:HTTP://web.redline.ru/~artsib/magazine.htm. Let me clarify one point. The symbol following ru/ is in fact a "tilde" symbol which the Spanish and Portuguese use over certain letters to change their sound. It may be used in the Russian language as well. I have that symbol on my computer keyboard down at the bottom next to the Caps Lock key. It may be in some other location on your keyboard. Artem again invites all of us to access the site and to add our names to his list. He now has 20 subscribers, but not too many are SIBAA folks. At the very least, call up the web sight and see what it offers. Artem has been providing my "E" mail address to people who wish to join our Association, and we have been getting regular queries that way. It truly is the wave of the future. You may recall that in the last issue Saul Bobroff suggested we set up a web site for SIBAA people. Looks like Artem already has this.

By the way, if you can't figure computers out, ask your grand- children. The Internet is a piece of cake if you use one of the "servers" like America-On-Line or Compuserve, and more servers are coming on line all of the time. The cost is minimal (I pay $9.95 for three hours use a month, and there are more economical packages if you look for them.

Speaking of "E" mail, here are a couple of other messages I have received.

From **Howard Chapman**, Marion, IA

Dear Don, Today The Bottle Shipwright arrived with your e-mail address, so I thought I would drop you a line. I think a page on the World Wide Web would be a great idea. It would open us up to a whole new public. If there is any move to an"internet chat line" please let me know. I would be very interested.

Some comments on techniques: I have never been able to master the "tweezers" that you suggest

making out of coat hanger wire, to place the ship in its position. I bend two straight pins and tape them on a straight piece of hanger wire, spaced as far apart as two of the holes in the bowsprit. I then "hook" them into these bowsprit holes and use this to maneuver the hull into position. The hull can then be the maximum width to fit through the bottleneck. I have never seen this technique mentioned in any copies of the Shipwright. I wonder if I am the only one who does it this way.

I noticed on the same page with your e-mail address the picture of the "Fram" trapped in ice. I have been meaning to make an "arctic" model, but haven't got around to it yet. I used to live in upstate NY very near the shore of Lake Ontario. I have a small collection of pieces of glass that have been washed up on the sandy beaches and worn quit smooth. They look like they would make great "icebergs". I wondered if someone could accomplish the same thing by putting pieces of glass in a rock tumbler.

Besides my interests in SIBs I do some whittling and woodcarving and collect pocketknives. In order to feed my three teen-age sons, and keep a roof over their heads I am a Presbyterian pastor. Offhand do you know of any other clergy who are members of the SIBAA? Is there a position open in the organization for a chaplain? grin

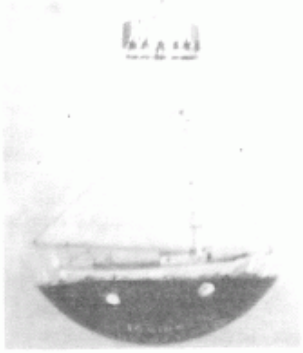
(From Don - Thanks for the note Howard and for the new ideas. Anyone have any old pocketknives for the chaplain? Send them to Howard by snail mail: 1080 17th Ave, Marion, IA 52302)

From **Robert Evans**, Desoto, Texas (GMCS E8) Subj: Subs in their element In issue 96-1 Bob de Jongste, asked for information on model subs that floated. In the Model Shipbuilder #83, May/June 1993, page 26 there is a story by Don Meadows called "Putting Submarines In Their Element". His models were SIB's. He used water and food coloring. This issue is still available from Phoenix Publications/Model Shipbuilder. I hope this will help.

(From Don - again, thanks Bob for taking the time to look that up. I happen to have that issue of MSB and have Xeroxed a copy of the article and sent it on to Bob de Jongste)

As for "Clipper ships, **Joe Phillip** writes that he came upon a great book entitled "Clipper Ships of America and Great Britain" by Helen and Jacques La Grange which was published in 1936 by C.P. Putnam & sons. It has a 2 to 6 page history of each ship and color wash drawings. The book had no ISBN (they weren't in use then) and it is a little bit out of print, but a used book store might find you a copy (or ask your librarian for advice).

John D. Cox (Oakville, Ontario, Canada) sent the picture of the Maine Lobster Smack in a Christmas 3 1/4" tree ornament. A reminder to get busy on the Christmas gift NOW.



Lobster Smack by John D. Cox

"E" MAIL ADDRESSES

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Howard Chapman (76243.2702@compuserve.com)
Richard Hegge (sibetc@gnn.com)
Don Hubbard (hubbarddon@aol.com)
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Jim Kearse (werotsha@lindsaycomp.on.ca)
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Kevin Seufert (leprechaun@cnsii.com)
Ralph Sprague (Ralph@Valley-net.com)
George D. Villiers-Furze (gaucho@aol.com)

Back to work. Don

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Juan Rodriguez Del Barrio of Madrid , Spain works on the " REAL CARLOS " A triple decker with 112 cannon. Her bottom is coppered. The bottle she will go into is a 5 Liter in volume, 33 cm long , 18 cm high with a 28mm mouth. The ship is 17cm in length, 23 cm with the jib boom.